SAN FRANCISCO ART ASSOCIATION BULLETIN
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SIXTY-SIXTH ANNUAL

With the opening of the Association's 66th Annual Painting and Sculpture Exhibition, announcement has been made of nine prize-winners and four honorable mentions, the longest list of awards in such annuals to date. Through the generosity of several individuals and firms, additional prizes of substantial sums were offered this year (see September *Bulletin* for listing). One of these, the show's largest, was captured by Association member *Robert B. Howard*. His impressive redwood sculpture *Eyrie* was awarded the S.F.A.A. Special Prize of $500 for the most distinguished work in the exhibition (see adjoining cut). Incidentally, this is the fourth major prize won by Mr. Howard during the past seven Painting and Sculpture Annuals. The Anne Bremer Memorial Prize for painting in the amount of $300 was won by *Carl Morris* of Portland, Oregon, for his oil composition *In Stillness of Time* (see cut next page). *Ellwood Graham,* a steady contributor to Association annuals, who hails from the Monterey Peninsula, was awarded the Emanuel Walter Purchase Prize of $300 for his abstraction in oil *Coxcomb*. The $250 new anonymous award, open to Association members only, went to *Clay Spohn* for *The Aborigine,* in oil. *Portrait of a Blonde Girl* by member *Otis Oldfield* received the $250 Anna Elizabeth Klumpke Prize for portrait or figure painting. The $100 William L. Gerstle Prize for figure composition went to *Betty Binkley* of New Mexico for her first entry in Association shows, *La Pinata. Felix Ruvolo* of Chicago captured his third Association award, this time the one of $100 from an anonymous donor, for his imaginative painting *King and Queen* (see cut on inner page). *Caroline Martin's Still Life* was awarded the Artists' Fund Prize of $50, open to active artist members of the Association. *Helen Phillips Hayter,* a former member now living in New York, received the $50 Edgar Walter Memorial Prize for sculpture for her stone figure *Female.*

Honorable Mentions went to *Jordan Belson* of Berkeley for his oil, *Burlesque; Robert Furrer,* a former California School of Fine Arts student and recent runner-up for the Phelan Award, for his sculpture, *The Black One Will Return; Charles Umlauf* of Chicago for his terra cotta sculpture, *Crucifixion;* and *Keith Monroe,* faculty member of the California Labor School, for his wood sculpture, *Stele.*

The Association's second Painting and Sculpture Annual since V-J Day finds works sub-

(*next page*)



EYRIE—Robert B. Howard
Awarded the S.F.A.A. Special Prize
for the most distinguished work



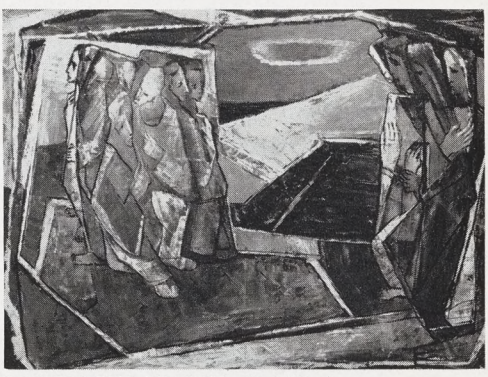
KING AND QUEEN—Felix Ruvolo

mitted in quantity from all parts of the country in contrast to the small number in preceding shows. From over seven hundred submitted, one hundred and sixty-five were chosen —thirty more than last year. The Jury of Selection for Painting was composed of William Gaw, Chairman, Douglas MacAgy, Hamilton Wolf, David Park, William Hesthal, and Ruth Armer. William Gaw, Douglas MacAgy, and Hamilton Wolf constituted the Painting Jury of Awards. The Sculpture Jury of Selection and Awards included Adaline Kent, John R. Baxter, and Zygmund Sazevich. The exhibition remains at the San Francisco Museum of Art through November 3.

In behalf of the San Francisco Art Association, I wish to express our thanks to the individuals and firms who have made possible four additional awards to the Annual Exhibition of Painting and Sculpture this year. The prizes, totaling $950.00, represent an ever-growing interest and support of the artistic life of the community. We wish to express our appreciation to these generous donors, who prefer to remain anonymous.

Respectfully,

ELDRIDGE T. SPENCER, President
San Francisco Art Association



IN STILLNESS OF TIME—Carl Morris

DONG KINGMAN

Back last month for a brief "hello" after over a year and a half's absence was *Dong Kingman,* jovial roving ambassador for the Art Association and allied West Coast activities. Talking with Dong about where he'd been and what doing, we found that a job for *Fortune* had brought him west this time—but only as far as Grand Teton, Wyoming. It seems that that national magazine is doing a National Parks story shortly and Dong was chosen for the south of Yellowstone assignment. He told us that *Jane Berlandina,* only other local painter working on the story, was covering the Yosemite scene. Dong's work was finished the end of August, leaving just enough time for him to pay quick visits to Hotaling Place, the Iron Pot, museums, etc., in the city which he still swears by and insists is tops.

Now he has left again for the East to resume teaching at Columbia (he has been with the university as "visiting critic" for the past few years and conductor of outdoor sketch classes during the summer). He will instruct classes in watercolor there this Fall. There will be plenty of time for painting on the side, though, says Dong, who hopes to have another exhibition at the Midtown Galleries during the coming months. Incidentally, during the war years, when he was attached first to O.S.S. and later to the Presentation Branch of the State Department, he managed to hold three one-man shows in different parts of the country, one at the Midtown in New York, another at the Whyte Gallery, Washington, D. C., and the large and comprehensive showing recently given his works at the de Young Museum in this city.

WOMEN'S AUXILIARY TOUR

Thursday, November 20, is the date set for the Women's Auxiliary Tour of Homes, according to a recent announcement by Mrs. Henry F. Dutton, Chairman of the Auxiliary. A list of the residences to be visited will be available shortly. It is expected that the tour will include four or five homes and will cover three hours, from 2:00 to 5:00 p.m. Tickets are $1.50 each, and may be purchased from the Association office at the California School of Fine Arts or from any member of the Auxiliary Tour Committee.

OPEN AIR ART SHOW

The city's first municipally sponsored large-scale art exhibition opens October 17 for a four-day period in the Civic Center Plaza. Thanks to the efforts of a group of art and civic-minded individuals, the Art Commission has joined with the Committee for Municipal Art in the sponsorship of what promises to be an event of major importance to San Francisco's cultural activities. The degree of success of this initial show will determine its fate in the future. According to *Charles Surendorf,* Director of the enterprise, that future is practically assured by the tremendous response from artists throughout the Bay Region. Over four hundred entry blanks have been received for this no-jury showing—a chance for "pro" and "anti" jury forces to measure quality with quantity in support of their arguments.

The idea behind the First Annual Municipal Art Exhibition is to give every artist in the area a chance to exhibit his work. Also, by having the show in a central location, to attract thousands of people who have never attended an art exhibition—or been inside a museum. The artists are given the choice of exhibiting indoors or out and are urged to attend their exhibits to further the "direct approach" with the public. To add to the local color, the Municipal Band will play during the run of the show; there will also be folk dancing, an art-in-action unit and other attractions.

Coupled with the Rental Plan at the San Francisco Museum, this project brings fresh evidence of an ever-widening interest in civic support of artistic production. Let us hope that it will act as a springboard to closer artist-layman understanding.

SKETCH CLASS

Paul Q. Forster, Chairman of the Artists' Council, has announced that the weekly Association Sketch Class, discontinued during the summer months, will be resumed on October 16, to be held every Wednesday night thereafter from 7:30 to 9:30. The Life Sketch group, meeting at the California School of Fine Arts, will be open without cost to all members of the Association, as well as to School alumni. Studio facilities are being provided by the School and models will be hired by the Association. Members are urged to take advantage of this activity, organized for their convenience.

DORR BOTHWELL

Word has come that *Dorr Bothwell,* well-known Association member and instructor at the California School of Fine Arts, has recently been granted membership in the National Serigraph Society. The organization is currently exhibiting the works of eight of its new members, among them Miss Bothwell, in its New York galleries.

CSFA STUDENT ACTIVITIES

The California School of Fine Arts Student Association held its Fall '46 elections on September 24, with the following results: John Hodgson, president; Harlan Jackson, vice-president; Christine Ortega, secretary, and Evelyn Leydecker, treasurer. The first event planned for the new semester is an Exhibition-Dance to be held Saturday evening, October 12, at the School. The exhibition will open at 8:00 o'clock, dancing to begin an hour later and continue until midnight. An orchestra has been engaged and refreshments will be served. Tickets may be purchased at the School—50 cents for members of the Student Association, $1.00 for non-members.

M.M.A. SHOW

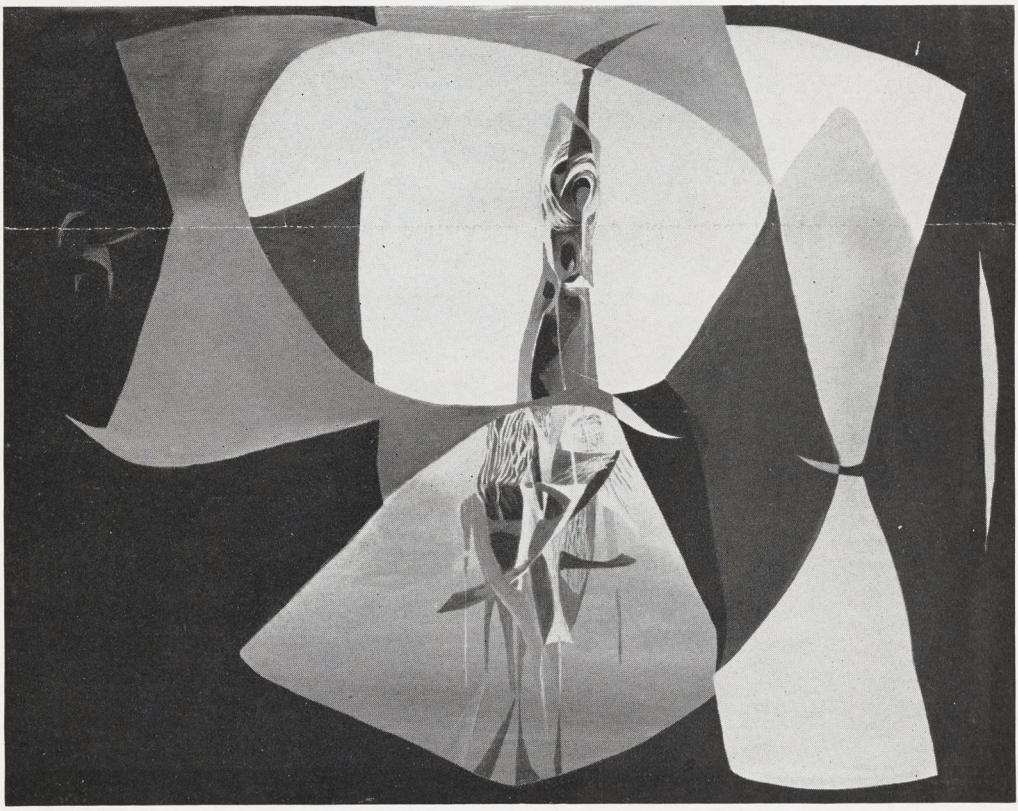
The California School of Fine Arts notes with pride that two of its alumni are represented in the Museum of Modern Art's first exhibition of the season, *Fourteen Americans. Honoré Sharrer* and *Robert Motherwell* are the former students receiving considerable mention in current eastern art columns.

MUSEUM RENTAL GALLERY

Last month saw the opening of a new venture, an innovation which it is hoped in time will become a regular feature of art activity in this region. With the inaugurating of a Rental Plan whereby paintings and sculpture may be taken into private homes "on approval" with the possibility of their eventually becoming permanent fixtures, the San Francisco Museum of Art has stepped into the active role of entrepreneur between artist and public. The experiment, sponsored by the Women's Board of the museum, is being directed by Mrs. Drew Chidester, Chairman of the Gallery; William Gaw, Chairman of the Artists' Committee, with Dr. Grace Morley, Director of the museum, acting as advisor.

The plan, which has called on the talents of over forty local artists, is being presented in exhibition form, and has received the cooperation of local retail stores, decorators and landscapists, who have provided attractive settings for the art works. Thus a prospective "customer" is able to view a painting or piece of sculpture in a fitting environment, a plan which makes selection comparatively easy. Since this is in the nature of a "test case," rental privileges have been reserved for members of the Museum and the Art Association. If successful, it is hoped that such privileges will be made available to all interested persons in the future.

So far as we know, this is an entirely new scheme for the West Coast. The rental-buy service is offered by only one other museum in the country, the Detroit Museum of Art, where, we understand, it has met with great success. A few months' time should see the positive results of the venture here.



THE WILD GOOSE PASS, 1946—Leah Rinne Hamilton

CONTINUING the invitational one-man shows at the Legion of Honor, the result of last Spring's First Contemporary Painting Annual, is an exhibition by *Leah Rinne Hamilton* (see cut). Titled *Oils of 1946,* the showing includes twenty-two paintings by the widely known artist and member of the Board of Directors of the Association. All of these works have been executed during the past few months and are receiving their initial showing at this time. They will be on view for one month, October 11 to November 11.

WHERE ARE MEMBERS EXHIBITING?

ARTISTS' GUILD GALLERY

Graphic Show by Guild Members — through October 31

CITY OF PARIS

Art in Action — 5th Annual Pacific Coast Textile Exhibition — through October 31

Rotunda Gallery — Oils and Watercolors by Amy Fleming, Maurice Logan, and Werner Philipp — October 9-November 2

THE IRON POT

Paintings and Drawings by Hassel Smith — through October 20

LEGION OF HONOR

Oils of 1946—Leah Rinne Hamilton — October 11-November 11

2nd Annual Faculty Exhibition of the California School of Fine Arts — October 18-November 18

SAN FRANCISCO MUSEUM OF ART

S. F. Art Association 66th Painting and Sculpture Annual — October 10-November 3

S.F.A.A. Annual Purchase Prizes 1935-45 — October 15-November 3

ARTISTS' CARNIVAL. The Artists' Costume Carnival held last month at the California Labor School has been acclaimed "a great success" by its sponsors, members of the school's Art Department. Among the highlights of the affair were the decorations which were made by faculty and students under the direction of Eugene Bielawski, chairman of the department. Using "menagerie" as their theme, they carried through with three-dimensional abstract animals, a cage for the musicians, etc. Prize for the best costume, a ring by Margaret de Patta, was won by Association member Robert McChesney, who came socially significantly garbed, complete with atomic "bombs." Judges for the costume award were Anton Refregier, Ruth Gerth, and Mildred Rosenthal.

NEW MEMBERS. The Association wishes to welcome the following new members: Active Artist status—Harry Baker, Jane M. Baldwin, James Budd Dixon, Leonard Edmondson, Martin Heppel, and Zahara Schatz; Associate Artist status—Ruth Gerth Kosmak, C. Frederick Meinke, and Helen Rhodes; Lay Membership—H. Sewall Bradley and Lutie Goldstein.

The California Palace of the Legion of Honor BULLETIN *this month is being devoted to the Faculty Exhibition of the California School of Fine Arts.*

San Francisco Art Association
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